



NOVEMBER 1963

# Film Review

STORIES AND PICTURES OF THE FILMS COMING YOUR WAY

6<sup>p</sup>



ELKE SOMMER  
in the Richard Todd—  
Halleywood Production  
"Don't Bother to Knock"

## ELSTREE SPECIAL!

14 pages of Pictures and Personalities  
from four new Associated British films  
now in production at Elstree Studios

# THE DARK AT THE TOP OF THE STAIRS

"Every time a woman  
turns her face away  
because she's tired  
or unwilling—  
there's someone  
waiting  
like me"



starring  
**ROBERT PRESTON** • **DOROTHY McGUIRE**  
Co-starring **EVE ARDEN** • **ANGELA LANSBURY** • **SHIRLEY KNIGHT**  
Screenplay by **HARRIET FRANK, JR.** and **IRVING RAVETCH**  
BASED ON THE PLAY BY **WILLIAM INGE**  
PRODUCED BY **MICHAEL GARRISON** • DIRECTED BY **DELBERT MANN** • Music by **MAX STEINER**  
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## Film Review

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Editor: N. H. Taylor  
Asst. Editor: P. S. Haigh

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Plus a £1000 "Cresta" Contest.....

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Above: J. R. Wallis, Head of Studio Operations at the Associated British Elstree Studios, is encircled by three of the international cast from "Don't Bother To Knock"—German Elke Sommer, French Nicole Maurey and British June Thorburn. Elke Sommer is also in colour on our cover, taken by Studio Photographer Bob Penn.

# ELSTREE CHATTER

**H**OW in the world can you trudge through a dank and steaming jungle in Burma, sink ankle-deep in the drifted sand of a cave in Israel, watch storm-tossed seas crashing on the coast of Greece, loiter on a divan in an artist's studio in Paris, sit at a desk in a London office, and drop in for a coffee in a cafe in Edinburgh—all in the course of a single day?

The answer is more a matter of *where* in the world than *how*.

As it is obviously impossible to go to all these places at once, you must get them to come to you—which is not so crazy as it sounds. The men who make the movies are doing it all the time. They bring the four corners of the earth into their film studios.

Our own particular world of make-believe is situated at Borehamwood, near Elstree, Hertfordshire. Turn to page 3 where you will see the vast studios of the Associated British Picture Corporation, through which—as far as page 16 in this month's *A.B.C. Film Review*—we take you on a tour at one of the busiest times in the studio's history, showing you some of the scenes mentioned above.

Four films were in production at the time, filling Elstree's six gigantic sound stages and overflowing into the surrounding countryside, each film entirely different from the other in time, place, and story (3000 years and 7000 miles apart!), with stars, supporting players and directors gathered from a dozen different countries.

Before we stroll over to Stage One, however, let us meet the man in charge: J. R. Wallis, Head of Studio Operations. (We persuaded him to pose for us among the girls from Richard Todd's new picture. See above.) Vigorous, buoyant, infectiously enthusiastic, Mr. Wallis declared his faith in the future of the film business. . . .

"Despite the variety of other entertainment available to the public today, people still want to go out to the cinema to see good films. But it has never been easy to foresee what will appeal to the public, and it is harder than ever today.

"It has been our policy at Elstree to produce as great a variety of pictures as possible—with an eye to box-office appeal, of course. Our recent list of productions has included a musical, *Tommy The Toreador*, comedies featuring top personalities like Tony Hancock, Charlie Drake, Ian Carmichael and Terry-Thomas, and such strong drama as *Hell Is A City* and *The Long And The Short And The Tall*.

"I think we are justified in being proud of our record at Elstree, and I am confident that the excellent team we have here will continue to turn out films the public will want to see. I'm sure you are all going to like the four films featured in this Elstree Special section of the *A.B.C. Film Review*, and we have every hope that—with their international casts—they will be popular all over the world."

A NEW HIGH IN THRILLS and *CHILLS!*

# THE MOBSTER

LIFE OF A GANGSTER

HE BUILT A HOODLUM EMPIRE  
*BULLET BY BULLET!*

STEVE COCHRAN  
LITA MILAN

with ROBERT STRAUSS - CELIA LOVSKY  
LILI ST. GYR

Co-Producers ROGER CORMAN  
GENE CORMAN

Screenplay by STEVE FISHER  
Directed by ROGER CORMAN

Distributed by BRITISH LION FILMS

X ADULTS ONLY

# THE City OF THE Dead

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BETTA ST JOHN · PATRICIA JESSEL

WITH  
VALENTINE DYALL

INTRODUCING  
VENETIA STEVENSON

X  
ADULTS  
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A TINGLING DRAMA OF  
*WITCHCRAFT TODAY!*

AT  
MOST



AND OTHER LEADING CINEMAS  
N.W. LONDON FROM NOVEMBER 20th

## ELSTREE STUDIOS



The Hasty Heart, Laughter In Paradise, Stage Fright, The Dancing Years, The Dam Busters, It's Great To Be Young, Moby Dick, Ice Cold In Alex, Look Back In Anger, Tommy The Torsador, Operation Bullshine, Hell Is A City, School For Scoundrels, Sands Of The Desert—these were some of the hundred and twenty films made wholly or partly at the Associated British Elstree Studios (which we picture above) since the war. Let us now take a peep into the future. Let us go along and look at four new films in the making for our future entertainment. Step this way . . . on to pages 4 & 5 . . .

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**FOR DETAILS of the £1000 CRESTA COMPETITION TURN TO PAGES 16 & 17**



# ELSTREE

## THE STORY OF DAVID



THESE four scenes were set up simultaneously at the Associated British Elstree Studios, though Richard Todd could not join June Thorburn in the Edinburgh restaurant until he'd finished with the Japs in Burma.

Spectacle, drama, comedy, romance—the entire range is encompassed in the four contrasting films "on the floor" at Elstree. See them bringing on the dancing girls before the orgy in King Saul's palace in *The Story Of David*. Walk

## THE LONG AND THE SHORT AND THE TALL



# CALL SHEET

right into an ambush in Burma with Richard Todd, Richard Harris, Laurence Harvey and the rest in *The Long And The Short And The Tall*. Meet off-beatnik artist Tony Hancock in his Parisian garret in *The Rebel*. And catch up with Richard Todd again (with June Thorburn for company) in *Don't Bother To Knock*.

Turn now to pages 6 & 7, where the stars are waiting to tell us about these films. . .

## THE REBEL



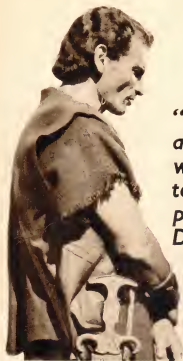
## DON'T BOTHER TO KNOCK



JEFF  
CHANDLER

# FOUR STAR

LAURENCE  
HARVEY



"I've  
always  
wanted  
to  
play  
David"



"I  
like  
'gutty'  
parts"

**I** FOUND David—Jeff Chandler, I should say—sprawled lankily (six foot-four of him) on a rock in one of the vast caves that are situated fifty miles south of Jerusalem. Through a slit at the far end of the cave I could see the sun-baked hills of Israel. A few minutes ago I had walked through the rooms of the king's palace in an Israeli town. It sounds incredible, I know, but all things are possible in a film studio, where miracles of ingenious construction are achieved daily by the studio carpenters, plasterers and painters. "I have always wanted to play the role of David," said Jeff Chandler.

I asked why, and he told me something of his hero's adventures and achievements—as a shepherd boy, as a warrior who slew Goliath and ten thousand Philistines, as a musician who charmed King Saul with his harp, as a poet who wrote many Psalms, as a lover adored by women of both humble and royal birth, as an outlaw in exile, and as a statesman and King of Israel.

"Does *The Story Of David* tell the whole story?" I asked.

"No. David was too big for a single film. No one man could portray all of him. He was only a

(Continued on page 8)

**F**ILM producers are generally agreed that Laurence Harvey's signature on a motion picture contract is a sure way of underwriting the film's success. Among the ten top box office names of the world, this young, fresh-faced actor would find a high place. His poor-boy-makes-good Joe Lampton in *Room At The Top*, and his smooth-manipulator Johnny Jackson in *Expresso Bongo*, are two portrayals which will be remembered as classic performances of their kind. But it was as the truculent, discipline-hating Private Bamforth, that I saw Laurence Harvey on the set of *The Long And The Short And The Tall* at Associated British Elstree Studios.

I had been waiting a long time to meet this Golden Boy of Hollywood and London, and my head was beginning to ache because of the shattering roar of Jap tommy guns as the patrol of which Harvey was a member was being ambushed. At last he was free and we settled down on the top of a Burmese khud—a terrain with which I was not entirely unfamiliar myself—and began to talk.

(Continued on Page 9)



# INTERVIEW

RICHARD  
TODD

"Gosh!  
Girls  
at  
last!"



TONY  
HANCOCK

"This  
is  
the  
real  
me"



**W**WE quote Richard Todd on his new film *Don't Bother To Knock*. Not that he has been deprived of female company in his other films; far from it. His screen partners have included such sirens as Eva Bartok, Martine Carol, Anne Baxter and Juliette Greco, but Richard gets quantity as well as quality this time—four leading ladies and ten "starlets!"

That's what comes of being your own boss in a film! "Send me five blondes, four brunettes, three redheads, range 36-22-35," you can say, and a consignment arrives by the next coach. *Don't Bother To Knock*, you see, is Richard's own first independent production with his new company, Richard Todd-Haileywood Productions Ltd., for Associated British.

"As my own boss," he said. "I'm certainly having fun in this film. I play a travel agent who has numerous romantic affairs with girls of all nations. I give each one a key to my bachelor flat in Edinburgh, and things really get tricky when they all turn up at once during the Festival!"

(Continued on page 10)

**S**TEP into my box," Tony Hancock invited me in a typically solemn tone. I followed him across a Parisian garret on the set of *The Rebel* at Elstree Studios, and found behind it what he called his box—his temporary dressing-resting room.

Once installed, I explained to Tony that I wanted to tell *A.B.C. Film Review* readers something about his film, and how he felt to be starring in a picture. I began by asking him, "How does working in a film studio compare with working in a television studio?"

"One of the main differences," he replied, "is there's no audience. But that doesn't worry me; I don't find they help me with my TV acting. On the telly an audience is more of a help for the viewer. Laughter from an audience creates a merry mood for the viewer at home; if he's all alone and hears other people chuckling and chortling, he's more likely to enjoy it himself."

"Another big difference between a film and television studio," he continued, "is that with telly the whole job's over at one go, whereas with films it's just a case of

(Continued on page 11)

# JEFF CHANDLER



(Continued from page 6)

youth when he slew Goliath. He was thirty when he became king, and he reigned for forty years. Our picture deals with the period when he became too popular with the people and Saul was jealous and tried to kill him. It tells of David's exile, and of his friendship with Saul's son Jonathan, and of the women Michal and Abigail who loved him. You'll find it all in the First Book of Samuel, 16 to 31," added Jeff with a smile that was a hint, a hint I have since taken. And the Bible story was made more vivid, for David was now flesh and blood in the tall commanding person of dedicated actor Jeff Chandler, and the cave where he had sought refuge from Saul was clear in my mind's eye, for I had seen its realistic reconstruction in our Elstree Studios.

Jeff Chandler looked very different from what I had expected. He was thinner and taller, his face lean, ascetic, ruggedly carved in bronze, though its severity was easily softened by a lazy smile. Where was the familiar iron-grey hair, his trade-mark all over the world? Dyed a reddish-brown for the role of David. His voice also was unexpected. I received no curt monosyllabic replies to my questions, in the manner of the strong silent men he has so often portrayed. He spoke quietly, deliberately, as if he had all the time in the world and nothing was too much trouble to explain and describe. I could not imagine him flaring up in anger, yet I knew he could be thorny, truculent, when the mood was upon him.

I mentioned this to him. "What are you most angered by in life?" I asked.

"Dishonesty of purpose or action," he said. "And waste of any sort infuriates me; waste of opportunity, of time, of money, of effort, of the possibilities in people. Most of my furies centre upon myself," he added, after a brooding pause. "I am guilty. I am wasteful of time.

I procrastinate. I wind up by whipping myself mentally."

"Are you satisfied with the films you have made so far?"

"A few of them have pleased me," he replied.

Since his first important role eleven years ago, as an Israeli underground leader in *Sword In The Desert*, Jeff Chandler has starred in more than thirty pictures. What are his favourite roles?

"*Broken Arrow*," he said first, chronologically. "I played an Indian Chief, Cochise, the first of the good Indians in movies. It was a big boost for me, and it seems to have done the Indians a lot of good also. The red man isn't a bad man any more. I played Cochise again in *Battle Of Apache Pass*. I also liked *Two Flamingos*, in which I was a Civil War Yankee Major, a miserably sadistic type. Pretty mixed up fella," he grinned.

Among other films he mentioned were *Because Of You*—with Loretta Young, my first real love story; *Sign Of The Pagan*, as a Roman soldier who became emperor; *Toy Tiger*—"a change for me, a comedy part"; *Drango*, another Civil War major; *Raw Wind In Eden*—"beautiful locale"; *The Lady Takes A Flyer*—"I was a ferry pilot in this romantic comedy. I had Lana Turner with me... enough to make anyone enjoy doing a film!"

"We haven't seen your last picture yet, *The Plumbers*," I said. "Can you recommend it?"

"Naturally," he smiled. "My own production company made it in a joint venture with Allied Artists. I've got to sell my own pictures! I like it. I think it's a great story."

"And now you are making one of the greatest stories ever written—*The Story Of David*."

"I believe it to be so."

"Are there any other characters, real or fictitious, you would like to play?"

Jeff pondered. "I could name two... but they have both been done." And he refused to name them. He refused to lament what might have been. He had no desire to sound an envious note.

I have wondered who those characters were. Is there a clue in the fact that Chandler is a Jew? Having met him, having seen him in the character of David, I can picture him as Moses, for example, or Ben-Hur.

NORMAN TAYLOR.



Left: Barbara Shelley (as Abigail) and Jeff Chandler (as David) relax with director Bob McNaught for a few moments before plunging into another dramatic situation in "The Story Of David." This film also stars David Knight (as Jonathan), Basil Sydney (as Saul) and Peter Arne (as Doeg). It is produced by George Pitcher under Executive Producer Irving Starr.

(Continued from page 6)

"Tell me, Mr. Harvey..." I began, but he cut me short.

"Not 'mister,' please," he said with a wince. "Call me 'Larry'—after all I'm not that old!"

Thus was the ice broken and underneath it I found not plain water, not even Vichy water, but the sparkling wine of a rich, warm, friendly personality, unspoiled by world-wide success and unimpressed by the fact that he is a rich man at thirty-two.

As he had only recently returned from Hollywood, it was perhaps inevitable that I should ask him where he preferred to make films.

"I would like to think that I was going to divide my time more or less equally between this country and America for the next 15 years or so," he said.

We discussed the recent past, *The Alamo*, the multi-million dollar epic Western which he made with John Wayne, an actor, incidentally, whom Harvey much admires, and the more sophisticated *Butterfield 8* which he made with Elizabeth Taylor. I asked him how this universally-renowned star had impressed him.

"I absolutely adored her," Larry answered with spontaneous enthusiasm. "Liz Taylor is a truly genuine professional actress. No nonsense, no temperament on the set, no tantrums—just complete concentration on her part and the best way to play it," he added.

Did he feel that Elizabeth Taylor had helped him to portray his own part?

"Unquestionably," said Larry, again without hesitation. "A really competent actress like Liz brings out the best of which an actor is capable. Moreover," he went on with undiminished enthusiasm, "she will go out of her way—a long way out of her way—to put those she is appearing with completely at their ease."

Much has been said elsewhere about Harvey's romantic career. How he joined the South African Navy when he was very much under age; how his mother told the authorities, who promptly bundled him out; how the war lasted long enough for him to become old enough to be a soldier; his romantic rise to stardom via repertory, the West End, Stratford-on-Avon and films. I asked him if he enjoyed the swashbuckling type of role as distinct from the sophisticated 'lounge suit part.'

"I like 'gutty' parts—if you know what I mean," Larry answered reflectively. Northerners need no longer



LAURENCE  
HARVEY

be simply buffoons, nor provincials merely quaint. This has given tremendous scope to the new younger writers."

I asked him how he was enjoying the part of Private Bamforth in *The Long And The Short And The Tall*.

"I have thoroughly enjoyed every moment of it," Larry answered readily. "It is a magnificent story and Leslie Norman was just the man to direct a film such as this."

Leslie Norman also directed *Dunkirk* and *The Shiralee*, both of them top box office hits. His current film tells the story of a patrol cut off behind the Japanese lines in the Far Eastern campaign of World War II.

"How do you feel in an all-male cast?" I asked.

"Well," he laughed, "when the girls are there you sometimes wish they were somewhere else, yet when they are not here you miss 'em, bless their little hearts. Still, a stag party has its compensations and we have all had a good time."

By this time the special effects man had prepared his booby trap, which was no less than the explosion of a hand grenade. The warning bell rang and I said a reluctant good-bye to a young man who has a heavy schedule ahead of him. He has a four-year contract in his pocket worth a quarter-of-a-million pounds. As soon as this film was finished he had to fly to America to star in *The Spinster* with Shirley MacLaine and Jack Hawkins and later opposite Geraldine Page in *Summer And Smoke*, by Tennessee Williams.

I was musing on how much I would look forward to seeing him in *The Long And The Short And The Tall* when the air was split by a deafening roar which made me think that the long and honourable career of Associated British Elstree Studios had been brought to a sudden and calamitous end. But I needn't have worried—it was only special effects exploding their bomb.

VINCENT FIRTH

Right: On the edge of an Elstree jungle, Laurence Harvey chats with his co-star Richard Harris between takes of "The Long And The Short And The Tall." For this film, which is set behind the Japanese lines in Burma during the Far Eastern campaign of World War II, jungle sets were placed on moveable platforms and wheeled into position when required.



**RICHARD  
TODD**



(Continued from page 7)

We were chatting over a cup of tea in a restaurant in Edinburgh, where Richard had a date with an attractive young Festival guide, who turned out to be June Thorburn. Edinburgh, however, was in reality over 300 miles away, and this interview took place on the set of *Don't Bother To Knock* at Elstree, where the restaurant was one of several sets built for this film.

"There has been tremendous enthusiasm about the international stars we have signed up for this film," he went on. "The scores of press interviews and camera bulbs flashing everywhere, both on arrival and on location in Edinburgh and the south coast, is evidence of the exciting quality of these international names who are new and news to Britain.

"Elke Sommer is just plain exciting in any language! Nicole Maurey is one of the most delicious girls you could find anywhere. It was my plain good fortune that, with all her other commitments, she was able to do the role, and that it suited her so well. It all started quite by chance when I saw her in a London restaurant and knew at once that she was the perfect choice for the French girl part. Within two days all the agreements were completed.

"Of the two English girls, June Thorburn was our choice right from the time we first started scripting; out of all English actresses she was ideal for the part. A nineteen-year-old, Dawn Beret so impressed our director Cyril Frankel that he has described her as 'the most talented girl I ever met'. As a male continental star, we have Rik Battaglia—a 'beefcake' idol in Italy."

"Have you found it difficult to launch your first independent production?" I asked.

"Setting up this film has not meant so very much of a mental switch for me," he said, "though there is indeed a lot of extra worry and work involved. I

aimed to keep myself free of other engagements in order to devote all my time to the job, but at the crucial moment *The Long And The Short And The Tall* went into production. During the time I was filming here with Laurence Harvey and Richard Harris, I spent every lunch-time and evening discussing *Don't Bother To Knock*.

"I was fortunate in persuading Frank Godwin to produce the picture and Cyril Frankel—an English director with a big international reputation—to direct. It has turned out a very happy combination and we would all like to keep this a regular team for future productions if we can.

"Associated British have gone out of their way to help me branch out on my own," he continued. "After twelve years at Elstree, I have been able to hand-pick my team of film-makers, and the studios have co-operated all along the line."

"I take it you feel very happy about this picture altogether," I said.

"I certainly have a tremendous sense of achievement in having put the thing together," he replied. "My feeling at the end of it all will naturally depend on how the film turns out, but I shall, in any event, have the satisfaction of having achieved a long-standing ambition.

"Naturally, it makes for more worry having financial interests in a picture rather than just acting in it. For instance, the first thing I think on waking up in the morning is: 'What sort of weather is it for locations?' At the end of the day, instead of going home, relaxing over dinner and learning my lines for the next morning, I have to discuss the day's work and all that we have still to do. Fortunately, I have always taken a deep interest in the production aspect of films I have made for other people, so I haven't had to spend time learning technicalities.

"I certainly don't consider this as a complete change of vocation," he added. "I hope I will always be an actor as well as setting up my own films."

We certainly hope so too. Looking back over the years and recollecting his many brilliant performances at these very studios; remembering him in *The Hasty Heart*, *The Dam Busters*, *Yangtze Incident*, *Chase A Crooked Shadow*... we wish him luck in his new venture, and many happy roles to come.

ROY CURTIS-BRAMWELL



Left: "*Don't Bother To Knock*" is Richard Todd's first venture into film production. Being also the star of the film, it is natural that he should give careful consideration to the selection of a leading lady... but fancy grabbing four! The pair in this location picture are Nicole Maurey and Elke Sommer, from Paris and Nuremberg respectively.

(Continued from page 7)  
doing a minute or two at a time."

I asked Tony what part he plays in *The Rebel*. "I take what they call the title role," he said. "I'm *The Rebel* himself. What I fight against is convention, the business man's routine. I take my courage in both hands and hop it to France to dabble in painting."

I asked him why he chose this role with which to make his starring debut.

"I liked the fact that the central character, yours truly, is a man-in-the-street who has the guts to do what most of us would like to do—to burn one's boats, to go off to a completely new existence and do what one's always wanted to do. I'm sure that aspect of the film will appeal enormously."

"Is that what you would like to do in real life?"

Tony gazed thoughtfully through heavy-lidded eyes before replying, "The idea appeals, but maybe it's one of those things that are easier said than done. I must say I always welcome the chance to travel. That's one of my interests in life."

I asked what the others might be.

"Reading," he replied, "to educate myself. Lately I've been investigating philosophy. I'm also interested in psychology; I've been reading Freud."

I next asked him whether the characterisation he will give in *The Rebel* will be different from the Hancock that he has made famous on television and radio.

"No," he said, "I'm still the same Hancock. I'm still called that in the film, in fact, so there's your answer."

"Is there anything of your real self in your Hancock characterisations?" I asked.

"Quite a lot," he replied. "It isn't really a characterisation. I'm not a character performer. Most of what you see is the real me."

"And Aloysius, the middle name you're called by," I said, "is that your real name?"

"Indeed, no," he exclaimed. "Aloysius is a name the scriptwriters thought up to make me sound a little ridiculous."

Tony's television and radio scriptwriters, Alan Simpson and Ray Galton, were also engaged to write the script of his film. This is of immense satisfaction to him. "It's essential for me to have their services," he explained, "if the dear cinema patrons are to have exactly the same kind of comedy from me they're



TONY  
HANCOCK

used to."

"Do you regret not having Sid James, your radio crony, in the film?" I enquired.

"Yes," said Tony, "in that we're good friends and enjoy working together. On the other hand, we feel it's better not to be constantly teamed together. If we were, it could jeopardise our careers. We don't want to get to have to rely on each other. Sid's got his own career to think about, and he doesn't always want to be tagging along with me. Although he's not in *The Rebel* with me, we've got some other excellent comedians—Irene Handl, for example, and Mario Fabrizi and John Le Mesurier."

In starring roles are Paul Massie and George Sanders. I asked Tony how he felt, as a virtual newcomer to the cinema screen, playing with such a long-established screen celebrity as George Sanders.

"Things couldn't be cosier," was his reply. "When the film was in the casting stage, I noticed that there was a suave art dealer in the script. 'Well,' I piped up, 'if that isn't George Sanders to a T! how nice if we could get him for the part.' And blow me down, if they didn't manage to get him for it! George and I have a lot to talk about, especially with him being in films so long, and me having been interested in them for just about as long."

I asked Tony whether he hoped to do anything else on the screen besides comedy.

"Don't rush me," he said. "To think of it at this stage would be like contemplating running before I've learned to walk properly."

"Then you wouldn't be looking as far ahead as directing?" I asked.

"Directing!" exclaimed Tony. "The name's Hancock, not Hitchcock!"

PETER S. HAIGH

Right: It's still the real Tony Hancock, in spite of the bowler he's wearing for his role in *"The Rebel."* With him are his regular TV and radio scriptwriters, Ray Galton and Alan Simpson. "It's essential for me to have their services if the dear cinema patrons are to have exactly the same kind of comedy from me they're used to," says Tony.







# FIRST-

## “Mi piace molto essere in Inghilterra”

**W**HICH means: “I am happy to be in England.” Rik Battaglia proved it with a wide and hearty laugh. Certainly he could not be in more congenial company for his sojourn here. 33-year-old Rik plays a leading role in *Don't Bother To Knock*, as an Italian cello player with an eye for a pretty girl (of which there are a dozen curving in and out of this picture).

Although this rugged Italian is one of the biggest box-office names in his own country, this is the first time he has filmed in England. Rik broke into movies six years ago, starting at the top. His first role was in the lead opposite Sophia Loren in *Woman Of The River*. Apart from several Italian films since then, he has played major parts in American productions such as *Raw Wind In Eden* and *Esther* . . . and he recently lost his head in *Hannibal* (he was Hannibal's brother Hasdrubal, carved up by the Romans!).

Rik's first film scene at Elstree was rather more civilised and less mortifying. It consisted of an argument with Richard Todd about his girl. This is his first comedy role, incidentally—“not only—how you say?—beefcake?” says Rik.

## “I felt pretty awful at first”

**D**URING filming on *The Story Of David*, we had the pleasure of witnessing the shooting of a scene which marked the very first appearance before a film camera of twenty-two-year-old Angela Browne. A pleasure for us, indeed, but something of an ordeal for Angela.

“I felt pretty awful at first,” she said later. “I just couldn't get the hang of the technical problems, like remembering to move a certain way to catch a highlight in the middle of a tender kiss.”

The kiss was exchanged with Jeff Chandler. In the film Angela plays Michal, daughter of King Saul. It's one of the leading feminine roles.

“Jeff and director Bob McNaught were absolutely marvellous,” she enthused. “It wasn't until afterwards

that I realised they had deliberately gone out of their way to rehearse longer and more carefully to help me.”

Although this is Angela's first appearance in films, she has been acting for four years on the stage, starting in repertory at Clacton-on-Sea and appearing most recently as a blonde seductress in the long-running West End play, “The Marriage-Go-Round.”

Blonde, blue-eyed Angela decided to become an actress at the age of ten. Films and plays fascinated her, and she was only really happy when she was pretending to be someone else. At one time she seriously thought of painting as an alternative career but, having seen her participating in *The Story Of David*, we are thankful that she has turned to this other world of pictures—moving pictures.

*How's this for a first day in films! Angela Browne shares a grape with Jeff Chandler in one of the most unusual love scenes ever filmed.*



# TIMERS . . .

"I was panic-stricken!"

"If anyone had told me a year ago that, in twelve months time, I'd be making a film with Richard Todd, Laurence Harvey and Richard Harris, I'd have told them rudely what I thought of their prophesying," said newcomer John Rees when we chatted on the set of *The Long And The Short And The Tall* at Elstree.

"A lot has happened to me in a year," he explained.

"First, I got the part of Private Evans in the play 'The Long And The Short And The Tall.' It was a sympathetic part, which I grew to believe in very much.

"Then I auditioned for the same part in Sir Michael Balcon's screen version of the play. The film script contained all my lines just as I knew them, but when I learned I'd won the role, I was panic-stricken! I'd never worked in films before; knew nothing of the technicalities.

"Luckily, my first week consisted mainly of being in the background. When I got down to the real business of dialogue and close-ups, one of the first things I realised was that a film actor is restricted in his movements and can't just flop around anywhere. The lines



were another thing that bothered me. You film them in little bits, often doing the end before the beginning. You have to assume your character at a moment's notice and go into a scene completely 'cold.'

"But I feel more than lucky in having, as my first director, Leslie Norman. Les has a wonderful gift for setting an actor right.

"Yes, I thoroughly enjoyed my first film."

## .. AND AN OLD-TIMER

"I don't call myself a comic"



**P**LAYING Tony Hancock's landlady in *The Rebel* is one of Britain's best loved character actresses, Irene Handl. Her recent appearances on A.B.C. screens have been in *A French Mistress*, *School For Scoundrels* and *Two-Way Stretch*. Recalling the hilarious roles she has played over the past twenty-one years, we were surprised to hear her declare, "I'm not a comic."

"I'm a character actress," she explained. "I bring comedy to the parts I play because most of them are angled that way. Beneath the comedy, my roles often have quite a lot of pathos."

Irene was late turning to acting because she devoted her early years to nursing her sick father. A plum part in the pre-war hit play "George And Margaret" established her as a "weirdie."

"If things had gone differently," she said, "I might have played romantic roles. I like to think romance is still there in the characters I portray, even though it's overshadowed by comedy. What I refuse to play are banal charlatades who are given impossible dialogue. Most of my roles are real flesh and blood women."

Despite the impeccable Cockney intonations for which she's well known, Irene has not a drop of English blood in her. Her parents were German: her father being a descendant of the great composer Handel. Unmarried, she lives with her sable Pomeranian in a flat overlooking London's Hyde Park.

Character actress or comedienne—whatever her career tag might be, she certainly makes her audiences laugh.

# TOAST TO A "PROFESSIONAL CAD"



Above: Tony Hancock and George Sanders toast each other and their film "The Rebel," in which Sanders plays an art connoisseur. To what extent this pleased Hancock is conveyed in the interview on page 11.

"THAT reminds me," I said to myself as I caught a glimpse of George Sanders on the set of *The Rebel* "I must read his book." So I read his "Memoirs Of A Professional Cad" (Hamish Hamilton, 16s.) and discovered therein a man of many parts—both on screen and off—urbane, cynical, amorous, outrageous.

Sanders relates the adventures which befell him after being born to luxury in the Russia of 1906. The revolution put an end to the luxury, and South America put an end to his commercial career by expelling him after he had shot at (fortunately not fatally) an understandably outraged fiancé.

His entry into films was almost casual. A producer heard him singing at a party, offered him a part in a revue, and after a small amount of stage work he appeared in his first film, *The Man Who Could Work Miracles*. Then began the long trail of films too numerous to mention individually. Sanders has often played the smooth villain, and he tells an amusing story of the peculiar problem producers face when developing such a part—the problem of inventing a profession. If they make a villain a salesman, for example, thousands of outraged salesmen write in to protest when the film is released. One of Sanders' producers played safe—he made George a reindeer milker!

The book is informative, funny and outrageous. The author appears to hold nothing back—including his injudicious marriage to Zsa Zsa Gabor—and the text often strays from films into devious paths leading everywhere from astronomy to birth control.

V. F.

## DAIRY KUP

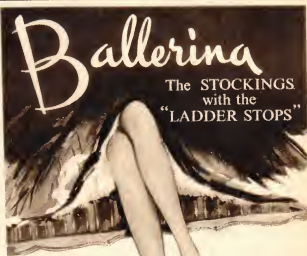
Dee-licious!...



Dairy Ice Cream at its very best

\* At the pictures be sure to ask for DAIRY KUP!

Lyons Maid



... fashioned for that special 'date,' these longer lasting stockings have been made to help your legs look lovelier.

# Directed by...

... BOB McNAUGHT

... CYRIL FRANKEL

If you glance back at page 12 you'll see a certain kissing sequence in "The Story Of David," featuring Angela Browne and Jeff Chandler. The picture above shows director Bob McNaught coaching Angela. Right: Director Cyril Frankel discusses Richard Todd's next move in this location shot from "Don't Bother To Knock." Dawn Beret, in her first film, responded, no doubt, to whatever was suggested.

... ROBERT DAY

Left: Directing "The Rebel" is Robert Day, whose last laughter assignment was "Two-Way Stretch," when he had Peter Sellers and Co. to cope with. Note it's Hancock he's happy to handle. Below: Leslie Norman, who distinguished himself with "Dunkirk", has just completed "The Long And The Short And The Tall." The sergeant is Richard (two films at a time) Todd.

... LESLIE NORMAN

ABC FILM REVIEW presents THE

CRESTA

'SPOT-THE-STAR'



PRIZES  
TO THE VALUE OF

£1000

INCLUDING £300  
IN CASH



A Frankie Vaughan  
B Bob Monkhouse  
C Tony Hancock  
D Jerry Lewis

A Leslie Phillips  
B David Tomlinson  
C Ian Carmichael  
D Louis Jordan

A Katharine Hepburn  
B Ingrid Bergman  
C Natalie Wood  
D Sylvia Koscina

A Robert Wagner  
B Edmund Purdom  
C Robert Stack  
D Liberace

A Richard Burton  
B Steve Reeves  
C Laurence Harvey  
D Paul Newman

A Peggy Cummins  
B Debbie Reynolds  
C Sylvia Syms  
D Lauren Bacall

## ALL YOU HAVE TO DO

### PART ONE

Study the silhouette profiles of the screen stars above, identify the stars by selecting one of the four names listed below each silhouette. For example, if you think the first profile is of Jerry Lewis, put the letter D in box No. 1 on the Entry Form. Continue, in the same way, until you have named all nine stars. Only one letter must appear in each box.

### PART TWO

Entries for the following section of the competition will only be considered by the judges in the event of there being a tie or ties for the competition prizes.

Study the eight advantages (alongside the Entry Form) of buying from Cresta (London) Ltd., the Mail Order Jewellers.

Decide the order of importance of the advantages and complete Part 2 of the Entry Form accordingly. For

example, if you consider advantage C the most important, put letter 'C' in Box No. 1 and carry on until you've completed all eight.

\* Send your completed entry form to: CRESTA CONTEST, A.B.C. Film Review, 131-134 New Bond Street, London, W.1. \* Up to twelve entries will be accepted from any one person, but each entry must be on a separate and official entry form. \* Closing date for entries is December 10th, 1960. \* The person whose name and address is stated on the entry form will be deemed the sender. \* Employees (or their relations) of the Associated British Picture Corporation and its subsidiary companies, and of Cresta (London) Ltd., or their Advertising Agents, are not eligible for entry in this contest. \* It is a condition of entry that the judges' decisions are final and that no correspondence can be entered into. \* All winners will be notified in writing and the full list of winners will be published in a later issue of A.B.C. Film Review.



# STA

## ARS' CONTEST



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**AND** **CRESTYME WATCHES**



7  
A Curt Jurgens  
B Kenneth Connor  
C Cecil Parker  
D William Bendix

8  
A Janette Scott  
B Diana Dors  
C Brigitte Bardot  
D Sarah Branch

9  
A Frankie Avalon  
B Jeremy Spenser  
C Cliff Richard  
D Tommy Steele

### JUDGING

The judges will assess the entries and will award the first prize to the sender of the best entry in Part 1 of the Contest. The second and subsequent prizes will be awarded in strict order of merit to the senders of the next best entries received.

In the event of a tie or ties for the first and for other prizes, then the judges will award the prizes to those entrants noted in (a) above, who have sent in the most entries for Part 2 of the Contest.

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**24 RUNNERS-UP:** Each receive a Cresta Diamond Ring and/or Crestyme Watch (to total Value of £20)  
(Ring or Watch values noted above are given to the nearest £1)

### ENTRY FORM

PLEASE COMPLETE THIS FORM  
IN BLOCK LETTERS

#### PART 1: THE FOLLOWING ARE MY SOLUTIONS TO THE SILHOUETTES

1 ☐

4 ☐

7 ☐

2 ☐

5 ☐

8 ☐

3 ☐

6 ☐

9 ☐

#### PART 2: BELOW IS MY CHOICE OF ORDER FOR THE ADVANTAGES

1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐

NAME.....

ADDRESS.....

My nearest ABC Theatre is.....

**NO ENTRY FEE!**

# THE DARK AT THE

## ROBERT PRESTON



*Above: Rubin (Robert Preston) is frustrated because Cora (Dorothy McGuire) has withdrawn her affection. Left: Rubin and Cora see their daughter (Shirley Knight) leave for her first big dance.*



### IN THE CAST

Rubin Flood	ROBERT PRESTON
Cora Flood	DOROTHY MCGUIRE
Lottie	EVE ARDEN
Mavis Pruitt	ANGELA LANSBURY
Reenie Flood	SHIRLEY KNIGHT
Sammy Golden	LEE KINSOLVING
Morris	FRANK OVERTON

**T**HE dark at the top of the stairs is the cause of fear and anxiety. The stairs represent the upward climb that is life.

For Cora Flood (Dorothy McGuire) life is fraught with worries induced by her husband Rubin (Robert Preston). He's a travelling salesman for a harness firm (the period of the action is the 1920's). Cora resents the fact that, after nearly twenty years of marriage, Rubin is earning a wage only just big enough to support the family of four. They constantly nag over

money, and this has had the effect on Cora of making her unable to make love to Rubin. This denial of affection makes Rubin a very frustrated man. God fashioned men and women for the purpose of making love, he tells Cora, "and there' ain't nobody come up with anything better since Adam and Eve."

In Rubin's long absences on the road, Cora has become possessive towards her two children, and this is another source of annoyance for Rubin. Both children are shy and lacking in courage.

Denial of affection has driven Rubin to seek the friendship of a young widow (Angela Lansbury). Cora learns of their relationship through gossips and, unable to believe Rubin's claim that the relationship is innocent, she decides to take action.

Contrasting the uneasy marriage of the two leading characters is the awakening to love of their daughter Reenie (Shirley Knight). Arousing this emotion in her is a young military cadet (Lee Kinsolving). A Jew and an unwanted child, he finds life extremely difficult. Reenie offers her love as a solution to his

# TOP OF THE STAIRS

## DOROTHY McGUIRE

problems, but he deals with them in the most drastic way imaginable.

Although these main characters are somewhat frustrated, their adventures are highly entertaining, with engagingly humorous episodes interspersing the dramatic incidents, and the overall action has the additional fascination of being played out against a background of an exuberant bygone age.

Heading the cast, Robert Preston and Dorothy McGuire give solid performances. That of Preston is particularly noteworthy. It brings him back to the screen after four years on Broadway: with a self-assured style of acting indicating that he is all set to become again one of the screen's leading stars. We remember him as a man of action in many Western and romantic roles.

This film also reunites us with an old friend who was popular a few years ago as a supporting player until she left the cinema to make a

television series. This is Eve Arden. Actually her come-back was made in *Anatomy Of A Murder* as a wisecracking secretary, the type of part in which she specialised in pre-television days, but in *The Dark At The Top Of The Stairs* she tackles an unaccustomed dramatic role. She has gone brunette as Dorothy McGuire's unhappily married sister, described in the script as "all clanking beads and wagging tongue."

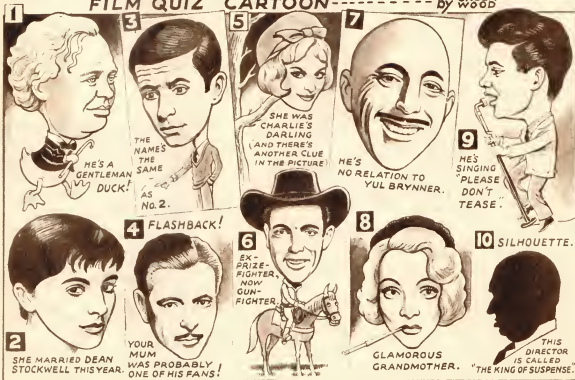
Also breaking away from a customary portrayal is Angela Lansbury. Usually something of a bad girl, she is in this film a good-natured woman.

The film has been directed in Technicolor by Delbert Mann who has enriched it with all the humour, frankness and lifelike qualities with which he made such successes as *Marty*, *Separate Tables*, *Bachelor Party* and *The Middle Of The Night*.

PHILIP BRADFORD



### FILM QUIZ CARTOON-----by UNDER WOOD



Answers on page 29



Tab Hunter

"Tab Hunter" is the simple title of WARNER BROS. WM 4008 (33).

On this new recording, **TAB HUNTER** is accompanied by an Orchestra and Chorus conducted by Marty Wilson, and the twelve "standards" include such never-to-be-forgotten melodies as *My Baby Just Cares For Me*, *Time After Time*, *After You've Gone*, *All Alone* and *But Beautiful*. Tab Hunter has no "gimmick"; he knows no tricks, and there is no magic formula—just an honest, simple sincerity which is all the more attractive in this "gimmick"-ridden world of records.

\* \* \*

Yvonne, Luise, Marilyn and Alyce are the **KING SISTERS**, whose new L.P. is on the CAPITOL label and is called "Baby, They're Singing Our Song."

Unlike most L.P.s., there are no separate tracks, but a continuous medley of no less than twenty-five numbers, each performed in the distinctive style one expects from this vocal quartet. Here are just a few of the titles—*Pagan Love Song*, *Taking A Chance On Love*, *Temptation*, *My Blue Heaven*, *Ebb Tide*, *Over The Rainbow*, *For All We Know* and *Love Is A Many-Splendored Thing*.

Recorded on CAPITOL T.1333 (33).

\* \* \*

One of the swingiest records for rhythm fans is "Conniff Meets Butterfield"—a get-together of the talents of famous arranger **RAY CONNIFF** and trumpet player **BILLY BUTTERFIELD**.

On PHILIPS BBL 7396 (33) they continue the custom of taking



old "standards" and bringing them up-to-date with sounds of the 'sixties. From the twelve titles recorded, some of the best are *Beyond The Blue Horizon*, *All The Things You Are*, *Time On My Hands*, *South Of The Border*, *Rosalie* and *I Found A Million Dollar Baby*.

\* \* \*

For no less than sixty years **MAURICE CHEVALIER** has been appearing before the public. With his inevitable straw hat, his radiant charm and magnificent versatility, he has become an entertainer of truly international renown.

On MGM C 826 (33) he sings a collection of twelve old favourites—each one enhanced by his highly individual interpretation. Maurice Chevalier is very ably backed by an Orchestra conducted by Ray Ellis and the songs include *April In Paris*, *Three Little Words*, *Speak To Me Of Love*, *September Song*, *She Didn't Say Yes* and the title of the record, with which he invites us to join with him in his firm conviction that happiness is available to everyone—that, indeed, "Life Is Just A Bowl Of Cherries."

\* \* \*

As one would expect, Maurice Chevalier's interpretation of *Three Little Words* is very different from the treatment given to this number by **PATTI PAGE** on MERCURY MMC 14036 (33).

"Three Little Words" is the title of the record and the versatile Miss Page also sings a beautifully blended selection of twelve all-time hits, including in her collection torchy ballads, sophisticated numbers, swing tunes, show tunes, blues—in fact, the gifted Miss Patti Page displays a flexibility of style that must certainly establish new standards of polish and maturity.

Here are the titles—*Heart, Why Don't You Do Right? To Know You Is To Love You, I Still Get A Thrill Thinking Of You, My Prayer, Will You Still Be Mine? Whatever Lola*

*Wants, Jim, We Three, I'm Just Wild About Harry, I Get A Kick Out Of You* and, of course, *Three Little Words*.

\* \* \*

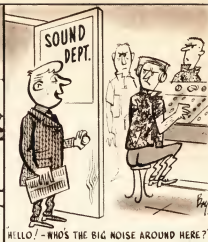
The intriguing arrangements of Frank Hunter, a subtle Latin beat, soft, sensuous love songs, the warm, romantic voice of **JANE MORGAN**, these are the ingredients of a romantic musical excursion to the land of the guitar and the castanet.

Entitled "Jane in Spain," we have twelve songs of varied moods and rhythms—the excitement of the tango arrangement of *The Moon Was Yellow*, the lazy, languid guitar accompaniment to *Perfidia*, the pomp and colour of a glorious, festive day in *Granada*—all are performed with the talented artistry that one expects from Jane Morgan. Amongst the twelve titles which are presented one could single out such favourites as *You Belong To My Heart*, *Be Mine Tonight* and *Magic Is The Moonlight*.

Recorded on LONDON HA-R 2244 (33).

Jane Morgan





## FILM CROSSWORD No. 105

### CLUES ACROSS

5. Surname of an actor in "The Last Voyage" and "John Paul Jones." (5).
8. Twice portrayed by Steve Reeves. (8).
9. Anne Frank kept a —. (5).
10. A tree grows where Anna comes from. (8).
11. Italian town in a "Kiss Me Kate" song. (5).
14. Take the colour out of the first name of the director of "Psycho" and "Vertigo." (3).
16. My cousin. (6).
17. My sister. (6).
18. First name of author of "Ben-Hur." (3).
20. First name of Janette Scott's mother. (5).
23. Word from the title of a Cyd Charisse-Rock Hudson film. (8).
25. Surname of an actress in "Look Back In Anger" and "The Buccaneer." (5).
26. Surname of the "King of the Wild Frontier." (8).
27. Surname of leading man of "Sands Of The Desert." (5).

### CLUES DOWN

1. Gregory Peck played Captain — in "Moby Dick." (4).
2. First name of an actor in "Compulsion" and "Crack In The Mirror." (5).
3. As Jim, Ian Carmichael was —. (5).
4. One of two surnames for Paul Mantee in a new film. (6).
6. Seen in "The Thirty-Nine Steps" and "Les Girls." (5, 3).
7. A Gordon Macrae-Shirley Jones film. (8).
12. Word from the title of a Hardy-Kruger-Sylvia Syms film. (8).
13. First name of a Conan Doyle hero portrayed by Peter Cushing. (8).

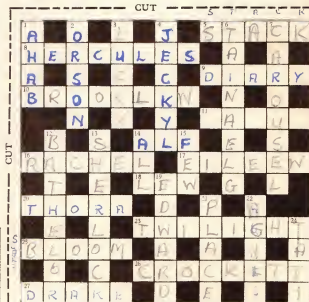
### WIN A MONTH'S PASS

Guest tickets for a month, available at any A.B.C. Theatre, will be awarded to the senders of the first three all-correct solutions of this Crossword opened on Monday, 5th December.

Entries should be addressed to Film Crossword No. 105, A.B.C. Film Review, 39 42 New Bond Street, London, W.1. The answers will appear in our January issue, and the winners' names in February.

No correspondence can be entered into. Employees (or their relatives) of the Associated British Picture Corporation Ltd. and its subsidiary companies are not eligible for entry.

14. Word from the title of a Natalie Wood-Robert Wagner film. (3).
15. Word from the title of a Frank Sinatra-Gina Lollobrigida film. (3).
19. My son. (6).
21. Word from the title of a Richard Egan-Dorothy McGuire film. (5).
22. First name of actress who plays "A French Mistress." (5).
24. Surname of actor seen as M. Hulot. (4).



### ENTRY FORM

MR. \_\_\_\_\_  
NAME: MRS. \_\_\_\_\_  
MISS \_\_\_\_\_  
ADDRESS: \_\_\_\_\_  
\_\_\_\_\_





KENNETH CONNOR  
ERIC BARKER  
LESLIE PHILLIPS  
JOAN SIMS  
NOEL PURCELL  
HATTIE JACQUES  
SIDNEY JAMES  
with  
SPIKE MILLIGAN  
ERIC SYKES



**T**HERE is no known formula for a successful comedy. There are, however, three basic essentials of which the wise producer avails himself at the outset. First of all, he must have a really funny story. His next requirement is a well-balanced cast of proved laughter-makers. Lastly, but a long, long way from leastly, he must find a director with the ability to weld the two into a harmonious whole.

Peter Rogers, Britain's top producer of successful comedies, has achieved this in *Watch Your Stern*, in which the laughs are on the Navy.

First, the story. This concerns the comings and goings of the crew of a

destroyer which is to fire the top secret Acoustic Torpedo Mark One known as "The Creeper." Needless to say, complications, misunderstandings and downright disasters—such as the torpedoing of their own ship—abound from start to finish.

Next, the cast. Kenneth Connor as Ordinary Seaman Blissworth has the part of his career, or rather the three parts, for he plays a sailor, a scientist and a woman. Leslie Phillips, immaculate as Lt-Commander Fanshawe, gives impeccable support to his superior, Captain Foster (Eric Barker). Hattie Jacques has a wonderful role as Agatha Potter, a woman scientist, while

Joan Sims as Ann Foster supplies the glamour at the ship's concert. There could be few fiercer Admirals than Noel Purcell as Sir Humphrey Pettigrew, or more accommodating petty officers than Sidney James as C.P.O. Mundy. An extra dollop of humour is provided by Spike Milligan and Eric Sykes as the two Dockyard Mateys.

Finally, the director. Gerald Thomas is the man entrusted with the happy task of serving up a side-splitter from this story and cast. Gerald Thomas directed the fabulous "Garry On" series. Whatever he touches turns to laughter.

KEVIN McEGAN.

# CAN YOU BEAT THE EXPERT

A MONTH'S PASS TO AN A.B.C. CINEMA WILL BE YOURS if you can stump PETER NOBLE with a legitimate question. Even if you do not stump him, you will win a GUEST TICKET FOR TWO, available at any A.B.C. Cinema for one performance, if we publish your question. The questions are picked at random from a hat, by an independent person, in the presence of Mr. Noble and the Editor. Our expert is not infallible. Can YOU stump him? Send your questions to Mr. Noble, c/o The Editor, "A.B.C. Film Review," 39/42 New Bond Street, London, W.1.



PETER NOBLE

author, broadcaster, and our expert in this popular feature.

Question 1: From Yvonne Matts, 12 Alric Avenue, New Malden, Surrey. *Who played the male lead in the British film "Sleeping Car"?*

The late Ivor Novello, who co-starred with Madeleine Carroll.

Question 2: From Richard Aulton, 92 Hamlet Gardens, London, W.6. *Who acted as Superman in films, and what has happened to him?*

George Reeves. He committed suicide in Hollywood last year.

Question 3: From R. Gurl, 82 Bernwood Road, Barton Estate, Headington, Oxford. *Who was Tarzan in "Tarzan's New York Adventure"?*

Johnny Weissmuller.

Question 4: From Mr. D. Findlater, 15 Deanstock Terrace, Northfield, Aberdeen, Scotland. *Can you please tell me Glenn Ford's first film?*

It was called *Heaven With A Barbed Wire Fence*, made in 1940. However, it was in *So Ends Our Night* two years later that Glenn really became well known.

Question 5: From Raymond Dadswell, 1 Botney Cottages, Friday Street, Eastbourne, Sussex. In the film *"Light Up The Sky,"* did Tommy Steele and Benny Hill really sing the song "Touch It Light," or were their voices "dubbed"? It looked to me as if they were mining it.

Yes, they really sang the song.

Question 6: From Liam Byrne, 59 Vernon Street, Botanic Avenue, Belfast 7, N. Ireland. *Can you tell me the name of the film in which Tony Wright starred with Shirley Eaton? He played a seaman who became involved in murder.*

The film was *In The Wake Of A Stranger*, made in 1958.

Question 7: From Mr. R. H. G. Segg, 63 Littlehampton Road, Worthing, Sussex. *Who played the title role in "Fancy Pants," and on what famous story was the film based?*

Bob Hope had the title role in the film, which was made in 1950. It was a remake of the film *Ruggles Of Red Gap*, in which Charles Laughton starred in 1933.

Question 8: From L. Ellis, 1354 Church Street, Preston. *Jean Harlow died before completing her last film. What was its title? And who was her co-star?*

The film was *Saratoga*. Her co-star was Clark Gable. The film was completed by Miss Harlow's stand-in, photographed in long-shot.

Question 9: From Alan Evans, 41 Glengriff Street, Tuebrook, Liverpool, 13. *Please tell me who played the title part in "The Incredible Shrinking Man."*

The part was played by Grant Williams, under contract to Universal-International.

Question 10: From Mrs. F. Irvine, 16 Argyle Street, Alexandria, Dumbartonshire, Scotland. *Who were the stars of "The Picture Of Dorian Gray"?*

## THE EXPERT IS STUMPED

Mr. Noble gave an incorrect answer to Question 10 in his page in the August issue. *Until They Sail* was set not in Australia, as he said, but in New Zealand.

The writers of the first three letters we opened that pointed out this error have been sent a guest ticket for two for any A.B.C. theatre. They are Robert H. Miskelly, 56 Talbot Street, Newtownards, Co. Down, N. Ireland; Mr. N. Davison, 69 Bell Terrace, Newcastle-on-Tyne 4; Miss Pauline Smith, 127 Pullan Avenue, Ecclehill, Bradford 2.

A month's pass goes to the reader who sent in the question that stumped Mr. Noble. This is Patricia Long, 9 Bangor Road, Leith, Edinburgh 6, Scotland.

George Sanders, Angela Lansbury and Hurd Hatfield. Hurd was then a newcomer and achieved overnight stardom as Dorian Gray. Incidentally, in the record stores you can now buy an L.P. of Hatfield reading Oscar Wilde's "Story Of Dorian Gray." He has recently completed a leading part in the M.G.M. release, *The King Of Kings*.

Question 11: From Reuben Main, 22 Wells Grove, Harton, South Shields, Co. Durham. *What actor played a part in a film and some fifteen years later played exactly the same part in the re-make of the film?*

The most striking example I can think of is that of the late Francis L. Sullivan, who went to Hollywood in 1934 to play Mr. Jaggars in the Universal film of *Great Expectations*. When John Mills starred in a re-make of Charles Dickens' story at Pinewood, Francis L. Sullivan played his part again.

Question 12: From Mr. M. L. Jheinga, 8a Crawford Road, Wolverhampton. *What was the title of the first American talking film? And which actor starred in it?*

This is an oft-asked and much-versed question. The first film to have dialogue was Al Jolson's *The Jazz Singer*, but it was only one line spoken by Jolson to introduce one of his songs.

On the other hand, the first all-talking film was *The Lights Of New York*, starring Helene Costello and Cullen Landis.

Question 13: From Susan M. Walker, 17 Stuart Grove, Storthwaite, near Huddersfield, Yorkshire. *Was Margaret O'Brien in "The Unfinished Dance"?*

Yes. She played the young would-be ballerina in the dancing school.

MUCH has been made of the Jameses and the Daltons as notorious bad men of the West. True, they pulled off some spectacular train and bank robberies, but they were just hold-up men whose crimes have been glamorized by legend. The Jameses and all their ilk pale to insignificance when compared with desperadoes who operated in the cattle country.

Ben Thompson had a long record as a ruthless killer and Happy Jack Morco had notched up twelve killings before he was recruited to enforce the peace at Ellsworth in the early 'seventies. There were many other bad men who lived and died by violence in the next few years, but their names are overshadowed by those of Billy the Kid and the members of the Clanton-McLowery gang.

Billy the Kid (real name William Bonney) was born in the Bowery district of New York in 1860, and taken to Kansas by his parents when a child. When his father died, his mother moved to Colorado and married again. At the age of twelve, he is reputed to have killed an uncouth blacksmith who made a few reference to his mother. He ran away and moved on from place to place, living by his wits. Even at that age he was a formidable card-player, and in his teens he blossomed into a semi-professional gambler. He became as adept with a six-gun as with a pack of cards. Like Jesse



# THE

## 5. TWILIGHT OF

James, he has been glamorized by legend; but the hard fact remains that he was an unregenerate killer whose record of fatal shootings was—proportionately to the time factor—even higher than that of Wild Bill Hickok.

Billy the Kid was a short, wispy youth with undeveloped shoulders, a big nose and a weak chin. His manner was lazy and casual, and his moody grey-blue eyes gave no clue to the speed and deadliness with which he could use a six-shooter. His reputation as a killer spread through the south-western states before he was out of his teens, brought about through his swearing a feud against the members of a sheriff's posse responsible for the murder of an Englishman named Tunstall, whom the Kid had idolized. This was in 1878. He accounted for the first two—Billy Morton and Frank Baker—almost immediately; and soon afterwards killed two more—Sheriff Brady and Deputy George Hindman. The feud went on through what has been called the Lincoln

County War until the Kid's personal killings amounted to nineteen; and then, cornered by Pat Garrett, he surrendered. He was tried and sentenced to be hanged; but he cheated the gallows and accounted for two more deputies—J. W. Bell and Bob Ollinger—before Pat Garrett caught up with him again and shot him dead in 1881. The Kid was twenty-one.

While all this had been going on in New Mexico, outlawry was building up to unprecedented proportions in Cochise County, Arizona. This became the bad man's last stronghold in the cattle country, with about three hundred desperadoes living riotously on the proceeds of rustling, stage robberies and the like. Most notorious were Old Man Clanton and his three sons Ike, Phin and Billy, and the McLowery brothers Frank and Tom. At first the rustlers raided herds south of the border, and thought nothing of killing a dozen Mexican cowboys in a single raid; but a time came when the *vagueros* hit back. They ambushed

Billy the Kid has been the "hero" of many a Western (we can think of seven off hand). Here are three portrayals of this formidable killer. Left: Audie Murphy in "The Kid From Texas." Centre: Robert Taylor in "Billy the Kid." Right: Paul Newman in "The Left Handed Gun."



# WESTERN

By  
William Leonard

## THE BAD MAN

Old Man Clanton and five of his men in the Guadalupe Mountains, killing the old brigand and four of the gang; and after this set-back the rustlers confined their operations north of the border.

Soon there was a reign of terror in Cochise County. Robbery and murder occurred on a scale hitherto unparalleled in the West, and law-enforcement became virtually a mockery until the advent of the Earp brothers. Wyatt Earp became a Deputy Federal Marshal and Virgil Earp became City Marshal of Tombstone. Morgan Earp was also at Tombstone, and seems for a time to have been a deputy under his brother Virgil. After the death of Old Man Clanton, leadership of the gang passed to a ruffian called Curly

Bill Brocius, who rode into Tombstone with the principal members of the gang in October, 1880. They got wild drunk, and generally made trouble, including the accidental killing of the (then) City Marshal Fred White. It was Wyatt Earp who threw Curly Bill into jail together with five other members of the gang, including the McLowery brothers and Billy Clanton. The law being what it was in Tombstone, all the prisoners were released with a caution!

The showdown came a year later when the three Earp brothers and their friend Doc Holliday, taking up a formal challenge, shot it out with the Clantons and McLowerys at the O.K. Corral. The battle was over in less than a minute. The two McLowery brothers and Billy Clanton were killed. Wyatt Earp's two

brothers were winged, but recovered. Five months after the battle, however, Morgan Earp was shot dead from the darkness outside a saloon, when he was inside playing billiards. Wyatt Earp came from neighbouring California to replace his murdered brother; then, with a picked posse, the Earps scoured the hideouts in Cochise County with the grim intention of shooting on sight, and shooting to kill. The word spread, and most of the leading outlaws rode hard for the border. Curly Bill Brocius was one who took a chance of staying on, and was killed in a gun duel with Wyatt Earp. Wyatt also killed Frank Stilwell, the man suspected of murdering his brother Morgan.

This marked the end of unbridled lawlessness in the West. Despite a few isolated exceptions later on, the day of the bad man of the cattle country came to an end with the Earp brothers' blitz of 1881.

## THE STORY BEHIND BUTTERKIST - ★ SO DELICIOUS ★ SO NUTRITIOUS



Excavations by archaeologists in New Mexico, in a rock shelter known as But Cave, revealed popcorn grown at least 4,000 years ago. Oldest types had exceedingly tiny ears.



Early people of Mexico, the Toltecs, must have enjoyed popcorn. Charred cobs were found near ruins of the Pyramids of the Sun and Moon which they built.



When Cortes invaded Mexico he was greatly interested in his first sight of popcorn. It was used not only as an important food by Indians but also to decorate ceremonial headdresses and necklaces, and as ornaments on statues of deities.



Ancient corn poppers, found in Peru, were probably used on heated coals. Sometimes the ears were placed directly into the hot fire to pop.



Popcorn is said to have been introduced to America's English colonists by friendly Indians, who brought them Popcorn in deer skin bags as gifts.



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# VILLAGE of the DAMNED

**A**N air of mystery unexpectedly descends on a tranquil English village when six boys and six girls are born with supernatural similarities, all having the same flaxen hair and strange powerful eyes. One is the son of a doctor (George Sanders) and his wife (Barbara Shelley), who discover that, when only a few months old, the children communicate through mental telepathy. Later they display intelligence far in advance of their years. Eventually, realising that they possess powers strong enough to turn the world into a vast dictatorship of evil intent, the doctor decides he must destroy them—even his own son. But how can he accomplish this when they can read his mind?

*George Sanders' bewilderment in the picture on the right is explained by the picture below. He is confronted by six girls and six boys with strange supernatural powers. Their leader, his son, is played by Martin Stephens, who was more of a filial blessing as the son of Deborah Kerr in "Count Your Blessings."*



*"Village Of The Damned" is based on John Wyndham's celebrated novel, "The Midwich Cuckoos." Most of it was filmed in the picturesque hamlet of Letchmore Heath, Hertfordshire.*

fashion  
fallon

# FLY BE Versatile, Indispensable, Perennial...

By Judy Fallon

**N**O matter what wild extravagances the new season brings with it, there's one purchase that most smart women will make at the beginning of winter, and that is the versatile, indispensable, perennial "Little Black Dress".

According to the Oxford Dictionary, the word "little" can be used "with an implication of endearment . . . or of tender feeling on the part of the speaker," and I don't think there's a possessor of an "L.B.D." who doesn't have a very tender feeling for it! A girl's best friend may be her mother, but the best friend of any girl and her mother, is that same black dress.

In fact, one mother and daughter that I know, being luckily the same size, share one rather expensive black dress, which each of them wears with equal success. This, I think, illustrates what is perhaps the first thing to look for when you're buying your black dress—timelessness. A good black dress shouldn't be tied to any age group or to any season;

neither should it express too clearly any particular fashion change. Your little black dress should give you the confidence and poise that comes from knowing that it is right for any occasion.

I must confess I have still (though I've bought several similar dresses since) one of the first of the "little black dresses" designed for Rembrandt by the American fashion manufacturer Dorothy O'Hara. It is still to that particular dress that I turn when I have an invitation to a party where I'm not sure what everyone else will be wearing, or when I'm with people who have much more money to spend on clothes than I have.

When I bought that dress, finding its counterpart would have been a major shopping excursion. Now, thanks to the Paris swing-back to the fashions of the 1930's (when, incidentally, the original "L.B.D." was born), you have a wide choice in any store or shop. This season, more than any, to be smart you *must* have a black dress. Moreover, the Paris collections showed us just how young a black dress can be. It's not true that teenagers and young twenties shouldn't wear black. It does demand a certain attention to grooming, but I find that most young girls pay far more attention to smooth make-up and hairstyling than many women in their thirties do.

I think that most of us have accepted that a black dress is an indispensable item in our after-dark wardrobes, but the idea that a black day dress could be an equal joy is only just beginning to take hold. Dior's collection, which was the most youthful and exciting of all the

*Left: Beautifully draped skirt, severe simple lines give distinction to this Rembrandt dress in black crepe Miranda. 9 gns.*





*Left: Black wool fringed sheath dress by Polly Peck—the perfect background for elegant accessories. £7.9.6. Above: Sheath dress in black worsted, with wide bare neckline, long sleeves and tapered skirt. By Polly Peck. 8½ gns.*

*Left: Simple Princess lines for this dress designed by Teddy Tintling for Brilkie, White pique trim. Approximately 5½ gns.*

keep speck-free. Any woman who is really smartly dressed will tell you that she *always* brushes her clothes before hanging them in the wardrobe, *always* keeps white or light coloured collars and gloves immaculately clean even if it means washing them overnight and pressing them in the morning, and *always* keeps a bottle of cleaning fluid handy to remove spots immediately from her clothes.

Maybe some film stars or very wealthy women have maids to do these chores for them, but the smartest women I know—career women in fashion whose salaries are far from niggardly—have told me that not only do they look after their clothes themselves, but moreover enjoy it.

"I always remember a dress I

bought with my first pay packet," one of the top fashion writers told me recently. "I was so proud of it that I looked after it as though it had been designed by Balenciaga himself. Somehow, I've always done the same for any dress I've bought since. I suppose it just became a habit."

"What colour," I asked, "was this dress that first trained you to look after your clothes properly?"

"Why," she said, "it was a little black dress, of course."

Of course, it was!

#### Answers to Quiz Cartoon on page 19

1. Charlie Drake. 2. Millie Perkins.
3. Anthony Perkins. 4. Ronald Colman.
5. Sarah Branch. 6. Dale Robertson.
7. Lionel Jeffries. 8. Marlene Dietrich.
9. Cliff Richard. 10. Alfred Hitchcock.

Paris shows, was full of black dresses and jumper suits for all times of day and evening.

I will admit that a black wool or tweed dress needs care to keep it looking smart, but I think it's a good fashion discipline to have a dress that you *have* to brush and

# The Mobster

STEVE COCHRAN

LITA MILAN

with

ROBERT STRAUSS



**T**HE *Mobster* is the story of the phenomenal rise to power of a hoodlum named Joe Sante, who made his introduction to crime as a teenager when he and a friend collected bets for one Black Frankie Udino (Robert Strauss). The role of the increasingly ruthless racketeer that Joe Sante becomes, draws a

hard-hitting and powerful performance from Steve Cochran.

Under Black Frankie's guidance, the young Joe and his friend Cherry-Nose Sirago (Wally Cassell) become involved in a profitable dope-ring, though Joe convinces his parents, who suspect their son's sudden prosperity, that he has a

legitimate business.

Even Joe's love for the fiery Teresa Porter (Lita Milan) cannot deflect him from his criminal course. He returns to his old haunts, and rapidly becomes the top gangster in the land, taking over several night clubs as a front for his rackets. Meanwhile his father dies and he alienates his mother, but Teresa—even though she sees him kill her brother Ernie—sticks by him. But nobody remains at the top of the crime hierarchy for long. The pay-off is on the way . . .

This tense thriller is enlivened by the presence of artists Lili St. Cyr (who plays herself) and Jeri Southern, who contributes two songs "Give Me Love" and "Lost Lonely And Looking For Love." Based on the novel "I, Mobster" by Joseph Hilton Smyth, it takes us to another part of the fantastic underworld of crime that astounded us in films such as *The Scarface Mob* and *The Rise And Fall Of "Legs" Diamond*.

*Below: Steve Cochran (as "The Mobster" Joe Sante) with Robert Strauss (as the secretly ambitious gangster Black Frankie Udino) and Lita Milan (as Sante's girl Teresa) in a scene from the film.*

## WINNERS OF CROSSWORD No. 102

Guest tickets for a month have been sent to the following three readers whose all-correct entries were the first to be opened. (The answers were published in our October issue).

Mr. K. Gibson, 199 Nottingham Road, Hucknall, Notts.

Martin Tickner, 64 Sidney Road, East Twickenham, Middlesex.

Miss Dallas York, The Locomotive Hotel, Mill Dam, South Shields, Co. Durham.

## ANSWERS TO CROSSWORD No. 103

**ACROSS:** 4. Britt. 7. Kim Novak. 8. Story. 9. Eve Arden. 10. Cecil. 13. Bob. 15. Voyage. 16. Angeli. 17. Net. 19. O'Gill. 23. Frontier. 24. Lions. 25. Charlton. 26. Texas.

**DOWN:** 1. Amber. 2. Court. 3. Gazebo. 5. Rutledge. 6. Terrible. 7. Keel. 11. Borgnine. 12. Paul Anka. 13. Ben. 14. Bat. 18. Eartha. 20. Andre. 21. Sixth. 22. Erin.

Guest tickets for a month are being sent to the senders of the first three all-correct entries opened on 3rd October, and their names will be published in the *A.B.C. Film Review* next month.



# THE CITY OF THE DEAD

CHRISTOPHER LEE

DENNIS LOTIS • BETTA ST. JOHN

PATRICIA JESSEL • VENETIA STEVENSON

**T**he *City Of The Dead* depends, for its sinister story, on a pact made with the devil by a woman burnt as a witch over 250 years ago. Set in present-day America, the film opens with a student Nan Barlow (Venetia Stevenson) going to Whitewood, Massachusetts, on the suggestion of Professor Alan Driscoll (Christopher Lee), to do research on witchcraft.

The road to Whitewood gives Nan her first eerie impressions of the place. She gives a man a lift but later, turning to the passenger seat, she finds it empty.

Any number of things might have served as a warning to Nan. A blind minister, the Rev. Russell (Norman Macowan), actually tells her that the town is in the hands of the devil. The sudden disappearance of other hotel guests is explained away by the uncanny proprietress Mrs. Newless (Patricia Jessel). Nonetheless, Nan descends through a trapdoor in her room to the cellar, and discovers, to her horror, what the practice of witchcraft really means.

Called by the minister's granddaughter Patricia (Betta St. John), Nan's brother Richard (Dennis Lotis) and a student (Tom Naylor) drive to Whitewood, the latter crashing when the apparition of a burning witch appears in his path. They make some terrifying discoveries . . .

This spine-chilling picture, which provides Christopher Lee and Betta St. John with parts bewitchingly suited to their particular talents, has, among its unusual attributes, the presence of Dennis Lotis playing a professor of biology involved in a mid-twentieth century witch hunt.

ELIZABETH HARDIE.

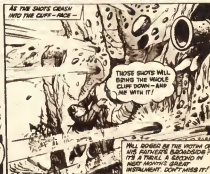
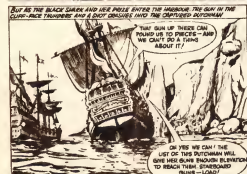
*Right: A terrifying moment when Venetia Stevenson (as Nan Barlow) descends to the cellar through a trapdoor in her room. Below: Betta St. John (as Patricia) with Dennis Lotis (as Barlow) and Tom Naylor (as the student Maitland) in a dramatic scene near the end of the film.*





THE STORY SO FAR  
Martin Glory's son, Roger, a trainee midshipman, is taking a Dutch prize to Tanger. He puts into a little harbour on the Sicily coast to re-water and is attacked by wreckers.

# GLORY of the Fireships



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